

爵士吉他即兴演奏

节奏律动，音阶把位与模进的使用

现代乐手教材基地
独家推出



By Jim Ferguson
Guitar Master Class

ALL SOLOS & GROOVES

for

JAZZ GUITAR

position studies, scales & patterns

Jim Ferguson

江苏工业学院图书馆
藏书章

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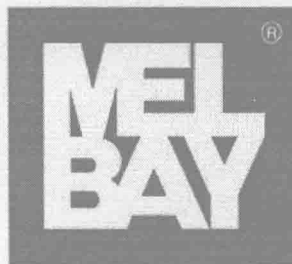
Other publications By Jim Ferguson:

- *All Blues For Jazz Guitar—Comping Styles, Chords & Grooves*
- *All Blues Soloing For Jazz Guitar—Scales, Licks, Concepts & Choruses*
- *All Blues Scale For Jazz Guitar—Solos, Grooves & Patterns*

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INTRODUCTION

Want to develop greater fingerboard familiarity and improvisational fluency, and learn a lot of licks at the same time? Then, regardless of your level, this book is for you.

While numerous publications feature scales and generic patterns, they invariably fall short of demonstrating how fingerings can be applied in a realistic jazz setting, something that entails the use of effective phrases in the context of a supporting groove. Hence this material, which is intended to help players get a better handle on negotiating the guitar's fingerboard and improvisation in general, while learning a hip solo over a cool background

The content—specifically, Chapter 3's solos and vamps—stems from realizing the need for material that spans the gap between generic scale patterns and transcribed solos. Think of Chapter 3's solos as etudes designed to help pave the way to increased fluency and ultimately help lessen the challenge of comfortably playing through complex tunes with multiple chord changes.

This book has a number of dynamic features, including . . .

- A methodical, position by position look at improvisation.
- A focus on phrasing.
- Cool, repetitious grooves that give the player a chance to develop skills without the added complication of having to change to a new scale or key center.
- Swinging solos that cover the range of a given fingering or position.
- Formulas for the major modes and a variety of other scales.

The supporting grooves that accompany the solos are diverse, ranging from swing to Latin to ballad feels. Most are vamp-like and remain within a single tonality so that a single scale can be applied, thereby stressing effective phrasing. In select examples, more elaborate chord progressions have been utilized, thereby increasing the variety of the material.

It should be emphasized that each solo contains a number of hip phrases, licks, and patterns that take advantage of the related scale position and fingering (while chromatic passages are occasionally included, they have been intentionally kept to a minimum in order to focus on the overall scale pattern). In addition to developing fingerboard familiarity and improvisational skills, the solos also provide solid sight-reading material.

Finally, as with my other three books—*All Blues For Jazz Guitar*, *All Blues Soloing For Jazz Guitar*, and *All Blues Scale For Jazz Guitar*—the goal is to provide material that I wish had been available when I was first learning.

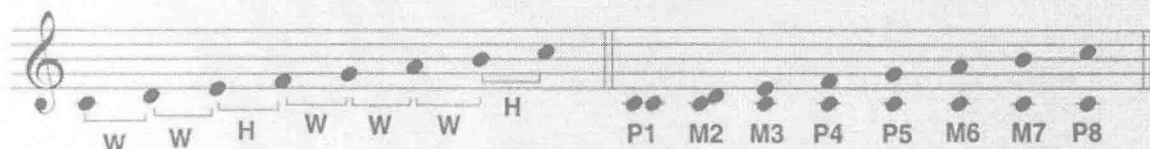
Jim Ferguson
Santa Cruz, California, 2000

1 大调音阶基础-理论&指法

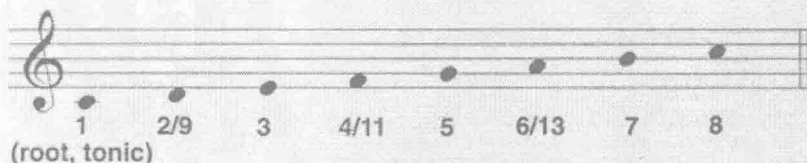
理论基础

大调音阶是调内的，在它当中有7个不同的音符占据了五线谱的7个连续的线和间。它也被称为Ionian调式，它是由一个独特的全音和半音的模式组成的-W-W-H-W-W-W-H（5个全音和两个半音，一系列大2度和小2度音程）。然而它对音乐来讲总体的历史重要性超过了本书的范围，我只想说明大调音阶事实上是作为所有理论实践以及术语的原点。

另外包含在大调音阶中的所有其它音程都可以生成的核心音程。接下来范例的第1小节展示了C大调音阶的全音/半音结构，然而第2小节展示了包含在大调音阶中的核心音程与它的第1个音符之间的关系，它也被称为根音或主音（P=纯音程，M=大音程，1=同度，8=八度）：



然而正式的音乐观点是音程的作用是用来弥补它潜在的结构，爵士理论通常需要一个更加流线型的观点以至于会为每个音级（音符）分配一个数字，通过根音或主音开始（在八度上方，9音，11音和13音扮演着描述“扩展”和弦与琶音的角色；这些音符分别等于2音，4音和6音）：



这个强有力的数字体系的一个最重要的方面是它促进了音阶，琶音与和弦的阐述（例如，旋律小调音阶包含一个b3音，因此读作1, 2, b3, 4, 5, 6, 7；依据和弦，一个maj7可以被描述为1, 3, 5, 7）。其它音阶与调式在第4章中会被描述。

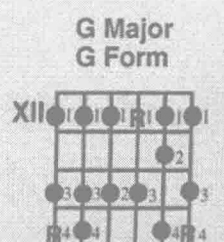
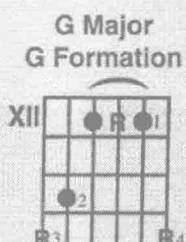
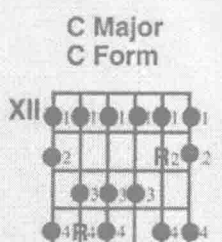
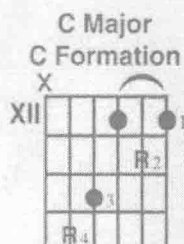
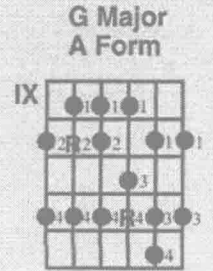
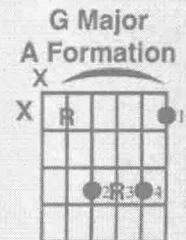
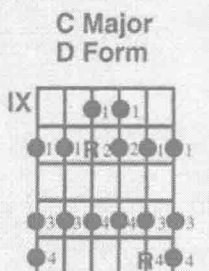
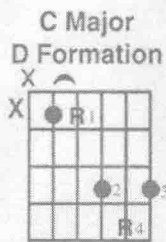
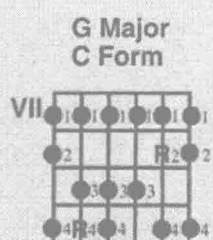
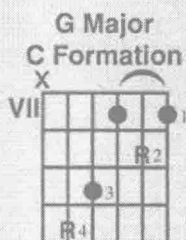
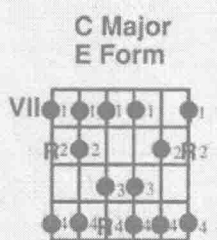
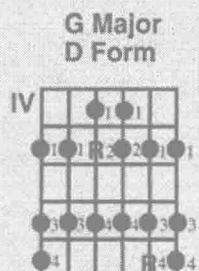
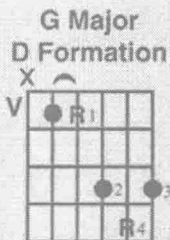
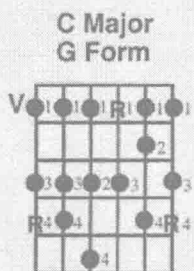
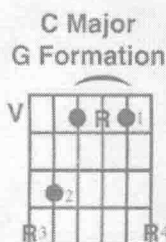
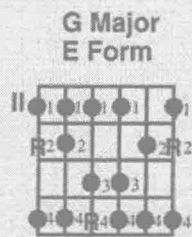
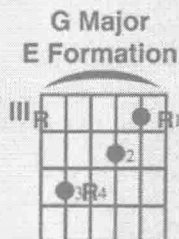
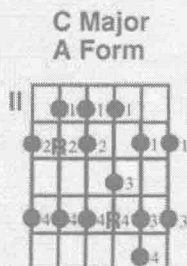
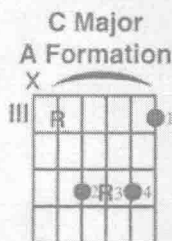
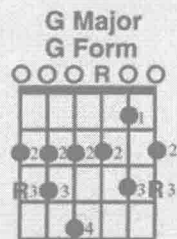
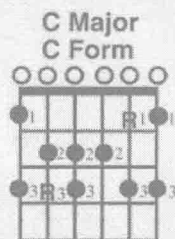
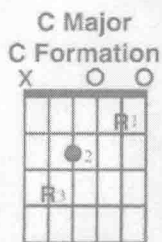
CAGED形态-音阶指法体系

就像几乎所有的音阶那样，在相同调中一个大调音阶可以在指板的5个基础方位上被演奏。与此同时，这些指法仍然可以与5个基础可移动封闭和弦形状当中的1个相关联，这构成了经常被称为的CAGED体系，提供了一个参考给定音阶指法方位便利的视觉框架。（为了获得更多在CAGED体系所涵盖的一个宽的音阶与琶音的组合，请参阅All Blues Soloing For Jazz Guitar.）

然而任何单个的指法都可以被转换，最好是最终能够想到所有5种指法同时移动，这将促使你从一个指法移动到另外一个指法能够更加自由。接下来的一系列图表展示了所有5种指法加上在可移动形态中给出的上方一个八度中不包含开放弦的与吉他琴枕最亲密的指法。在左边一栏中展示了用于C调的指法以及它们对应的CAGED形态-依照与5个熟悉的基础和弦-然而在右边一栏中展示出了相同的指法被转换到了G调中（再次将每个音阶的指法与它对应的构造相关联，通过内心来观察一个叠加在了另外一个上方，注意两者的共同点）。需要牢记的是封闭和弦的形态仅仅是出于视觉化的目的而在爵士中不是通常使用的。

C调中的CAGED形态&大调音阶指法

G调中的CAGED形态&大调音阶指法



指法练习。最初，通过从可用的最低音开始来练习每个CAGED的指法，向上演奏到可用的最高音，向下到可用的最低音，并且最后向上移回到起始的根音上。当你在演奏的时候，用眼睛观察每个被叠加在与它对应的CAGED和弦形态上方的指法模式。（使用拨片演奏的乐手应该通过交替拨弦的方式来演奏。）接下来C大调的范例展示出了A形态大调音阶的指法并且它的音符是依照于前面的步骤而被演奏的：

TRACK 1

**C Major
A Form**

The score for TRACK 1 consists of two systems. The top system shows a treble clef with a scale of C major (A form) with fingerings: 2-4-1-2-4 (circled 3) (circled 2) (circled 1) (circled 2) (circled 3) (circled 4) (circled 5) 1-4-2-4-1-2-4 (circled 3) (circled 2) (circled 1) (circled 2) (circled 3) (circled 4) (circled 5). The bottom system shows a bass clef with a bass line: 3 5 2 3 5 2 4 5 3 5 6 3 5 3 6 5 3 5 4 2 5 3 2 5 3 2 5 3 5 2 3.

需要牢记的是通过指法来工作是明智的并且通过平均的八分音符感觉与“摇摆八分音符三连音感觉来演奏将到来的模式以至于实现八分音符的搭配作为一个三连音中的四分音符紧接着是一个三连音中的八分音符，它在摇摆和bebop中是很常见的（在samba和bossa nova中，八分音符通常被演奏成一种近似于平均的感觉）。

琶音（分解和弦）可以通过从根音起向上记数而从一个音阶指法中被提取：一个大三和弦包含1（根音）-3-5，一个大7和弦琶音是1-3-5-7等等。研究接下来用于A形态的模式，仔细观察在和弦形态，音阶模式和琶音指法之间的关系。不要忘记提取这些琶音用于其它形态中，牢记一个琶音的指法依照于它被使用的环境会产生不同。（在第2小节中，到达了把位以外来演奏高音B；第3小节以一个“超级琶音”为特色，它包含9音，11音和13音。）

TRACK 2

C major Cmaj7 C maj13 (super)

The score for TRACK 2 consists of three systems. The first system is labeled 'C major' and shows a treble clef with a scale: 2-1-3-3-1 (circled 5) (circled 4) (circled 3) (circled 2) (circled 1) 2-1-3-3-1 (circled 5) (circled 4) (circled 3) (circled 2) (circled 1). The second system is labeled 'Cmaj7' and shows a treble clef with a scale: 2-1-3-3-1 (circled 5) (circled 4) (circled 3) (circled 2) (circled 1) 2-1-3-3-1 (circled 5) (circled 4) (circled 3) (circled 2) (circled 1). The third system is labeled 'C maj13 (super)' and shows a treble clef with a scale: 2-1-3-3-1 (circled 5) (circled 4) (circled 3) (circled 2) (circled 1) 2-1-3-3-1 (circled 5) (circled 4) (circled 3) (circled 2) (circled 1). The bottom system shows bass clef lines for each system: 5 3 3 2 5 5 5 3 7; 3 2 5 4 5 5 3 7; 3 2 5 4 3 6 5.

转调。移动和弦形态和相关的音阶与琶音指法是有技巧的。通过定位可用的最低根音名称并且将它向上或向下依照于半音阶在相同的琴弦上移动而得到：A, A#/Bb, B, C, C#/Db, D, D#/Eb, E, F, F#/Gb, G, G#/Ab, A等等。当移动单个的形态时，注意所有其它的形态也会通过与其的关系而移动。当移动包含开放弦的形态时，注意做一些必要的指法调整。在右边的图表展示了C大调的C形态向上移动了两品到D大调的C形态中。

C Major C Form

The diagram shows a guitar fretboard for C Major in C Form. The root C is at the open string. Fingerings are: 1 (circled 1) on the first string, 2 (circled 2) on the second, 3 (circled 3) on the third, 2 (circled 2) on the fourth, 1 (circled 1) on the fifth, 3 (circled 3) on the sixth, and 2 (circled 2) on the seventh.

D Major C Form

The diagram shows a guitar fretboard for D Major in C Form. The root D is at the second fret. Fingerings are: 1 (circled 1) on the first string, 2 (circled 2) on the second, 3 (circled 3) on the third, 2 (circled 2) on the fourth, 1 (circled 1) on the fifth, 3 (circled 3) on the sixth, and 2 (circled 2) on the seventh.

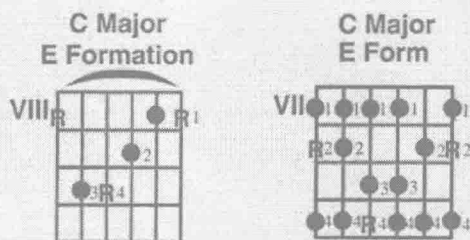
事后的想法

当你越来越熟悉这些指法时，需要记住的是你的工作还远远未完成。最终，你应该知道每个音符在指板上的名称，每个调号中升号与降号的数目，以及每个音符在每个音阶中合适的名称。这是一个大量的工作，但是好处有很多。

2 大调音阶模式-发展技巧&语汇

音阶模式与它们所产生的模进对于建立技巧和扩展你对指板的熟悉度来讲是无价的。虽然动态音乐肯定不仅仅是由旋律模式组成的，模式与模式的片段经常可以被插入到一段旋律或即兴演奏中。

在这本书中，每个CAGED大调音阶的指法与依照于即将到来的独奏处理方法是相同的；然而，出于方便的目的，接下来的模式被呈现在了C调中，它仅仅使用了一种指法，依照于E形态而来的，它是一个最常见的把位和指法并且提供了超过两个八度的音域（最终，你应该熟悉下列模进。）



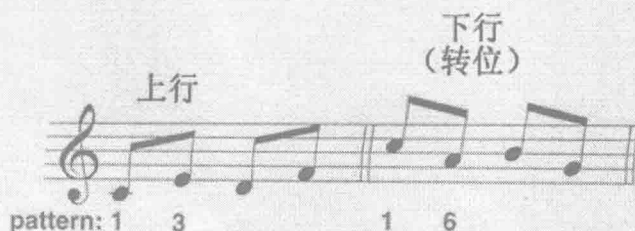
音阶模式

这里有许多模式可以被应用到一个给定的音阶中。由于这一章展示出了一些最常见的，它仅仅作为一个起点。你将能够更好地了解模式，如果你了解了两个概念的话，甚至能够通过你自己来衍生出它们中的许多：

1. 模进可以在一个给定音阶中的每一级通过数字来描述和绘制（注意这个数字的类型与前面章节中描述的是不同的，它只是用来描述音高顺序的；例如，一个五声音阶或5音符音阶的音级，可以通过数字1, 2, 3, 4, 5来标记），就像这样：



2. 一个给定模式的下行版本不是被向后演奏的模式，取而代之的是它的转位（这种类型的转位被限制在了大调音阶的音高中但是从音符到另一个音符颠倒了每个音程的方向）。这个范例展示出了一个简单的依照于3度而来的模式上行版本的开始，然后展示出了它的下行版本的开始：



由于前面的模式只有两个音符的长度，只有前两个数字被给出；对于接下来的音符搭配而言，是通过将它向上移动到音阶的第2个音符（在这里是D）而被模进的。注意一些模式在内部仅仅通过一个方向移动着，然而其它会通过不止一个方向移动并且会是双向的。除了这些以外会有许多模进是通过逐级的方式移动的。

练习。跟随节拍器，起初在慢速下练习每个即将到来的模式。使用拨片演奏的乐手通常应该通过交替拨弦来演奏，采用下拨弦来演奏正拍的音符，并且使用上拨弦来演奏反拍上的音符。三连音应该使用交替的拨弦演奏。（十六分音符细分应该使用与八分音符细分相同的方式来演奏。）对于依据被使用形态的了解是有帮助的，一个给定模进的某些部分相比其它的来讲需要更多琴弦的跨越，它会让拨弦变得复杂。

两音符模式

第1个模式（1-3）以3度音程为特色，它包括了许多常见的音阶模式。然而对于音程的一个完整的探讨已经超出了本书的范围了，需要牢记的是大调音阶包含两种不同类型的3度（总共有4种不同的类型：大，小，增和减）：大3度，它包含4个半音（例如，在大调音阶的第1和第3个音符之间的间距。）以及小3度，它包含3个半音（例如，在第2和第4个音符之间的间距。）。

注意，一旦模式的两个音符被建立了，它们就会被向上移动到音阶的下一级（在这里是D），然后继续。其它的两音符模进会尝试包括1-4，1-5和1-6。任何音程都是可行的；然而，特别是宽音程会更加困难，这是由于会出现琴弦跨越。



TRACK 3

上行

下行

4音符模式

这类模式可能是最常见的并且会为它自己提供特殊的八分音符和十六分音符的结构。不要忘记了由于它的长度，它仅仅会在第4个音符之后进展到音阶的下一级上。为了帮助你记录模进，注意音符是通过4音符组来支撑的，它将会放置你无意中取代了模式。

这是前4个音符的模式(1-2-3-4)在下一个音高水平开始之前直接通过音阶的方式向上移动(再次通过制定的模进来支撑音符组)。然而这个范例是通过八分音符来标记的,它还可以被演奏成十六分音符。为了完成这个模式的上行和下行版本,从E形态中移出是有必要的。



上行

Musical notation for the first system of the '上行' (Ascending) exercise. It consists of a treble clef staff with a 4/4 time signature and a guitar TAB staff below it. The melody is written in eighth notes across four measures. Fingerings are indicated by circled numbers 1-4. The TAB staff shows fret numbers 8, 10, 7, 8, 10, 7, 8, 10, 7, 9, 10, 7, 9, 10, 7.

Musical notation for the second system of the '上行' exercise. It continues the melody from the first system. The TAB staff shows fret numbers 9, 10, 7, 9, 10, 7, 9, 10, 8, 9, 10, 8, 10, 10, 8, 10, 7, 8, 10, 7, 8.

下行

Musical notation for the first system of the '下行' (Descending) exercise. It consists of a treble clef staff with a 4/4 time signature and a guitar TAB staff below it. The melody is written in eighth notes across two measures. Fingerings are indicated by circled numbers 1-4. The TAB staff shows fret numbers 10, 7, 8, 10, 7, 8, 10, 12, 8, 8, 7, 10, 8, 7, 10, 8, 10.

Musical notation for the second system of the '下行' exercise. It continues the descending melody. The TAB staff shows fret numbers 10, 8, 10, 9, 8, 10, 9, 7, 10, 9, 7, 10, 9, 7, 10, 9, 7, 10.

Musical notation for the third system of the '下行' exercise. It continues the descending melody. The TAB staff shows fret numbers 9, 7, 10, 8, 7, 10, 8, 7, 10, 8, 7, 10, 8, 7, 10, 8, 7, 10, 8, 7, 5, 8.

接下来的4音符模式通过3音符的方式直接向上移动，然后在向上到下一级之前下降回到了第1个音符(1-2-3-1)：

TRACK 5

上行

Musical notation for the first staff, showing a sequence of four notes on a staff with circled fingerings (6, 5, 6, 5) and a corresponding bass line with fret numbers (8, 10, 7, 8, 10, 7, 8, 10).

Musical notation for the second staff, showing a sequence of four notes on a staff with circled fingerings (3, 4, 3, 4) and a corresponding bass line with fret numbers (9, 10, 7, 9, 10, 7, 9, 10).

下行

Musical notation for the third staff, showing a sequence of four notes on a staff with circled fingerings (2, 1, 2, 1) and a corresponding bass line with fret numbers (10, 7, 8, 10, 7, 8, 10, 7).

Musical notation for the fourth staff, showing a sequence of four notes on a staff with circled fingerings (2, 3, 2, 3) and a corresponding bass line with fret numbers (10, 8, 10, 10, 8, 10, 9, 8).

Musical notation for the fifth staff, showing a sequence of four notes on a staff with circled fingerings (5, 4, 5, 4) and a corresponding bass line with fret numbers (9, 7, 10, 9, 7, 10, 8, 7).

一些模式可以通过各种方式被调整（大量地重新安排指法可能是有必要的）。然而接下来的4音符模进（1-2-7-1）是很好的，你可能会尝试在上行版本中从下方半音趋近在每组中的第4个音符（注意一些音符已经在这个关系中），但是所产生的结果是不令人愉悦的，一个现象凸显了实际上一些模进能够在一个方向上发挥更好的作用。



TRACK 6

上行

Musical notation for the first system of the '上行' (Ascending) section. It consists of a treble clef staff with a 4/4 time signature and a guitar fretboard diagram below it. The fretboard diagram has three strings labeled T, A, and B. Fingerings are indicated by circled numbers 1-4. The fret numbers are 8, 10, 7, 8, 10, 7, 8, 10, 7, 8, 10, 7, 8, 10, 7, 8, 10, 7, 9, 10, 7.

Musical notation for the second system of the '上行' section. It consists of a treble clef staff with a 3/4 time signature and a guitar fretboard diagram below it. Fingerings are indicated by circled numbers 2-4. The fret numbers are 9, 10, 7, 9, 10, 7, 9, 10, 7, 9, 10, 7, 9, 10, 8, 9, 10, 8, 10, 8.

下行

Musical notation for the first system of the '下行' (Descending) section. It consists of a treble clef staff with a 4/4 time signature and a guitar fretboard diagram below it. Fingerings are indicated by circled numbers 1-2. The fret numbers are 10, 7, 8, 10, 7, 8, 10, 7, 8, 7, 10, 8, 7, 10, 8, 7.

Musical notation for the second system of the '下行' section. It consists of a treble clef staff with a 4/4 time signature and a guitar fretboard diagram below it. Fingerings are indicated by circled numbers 1-4. The fret numbers are 10, 8, 7, 10, 8, 10, 8, 10, 9, 8, 10, 9, 7, 10, 9, 7, 10, 9, 7, 10.

Musical notation for the third system of the '下行' section. It consists of a treble clef staff with a 3/4 time signature and a guitar fretboard diagram below it. Fingerings are indicated by circled numbers 2-6. The fret numbers are 9, 7, 10, 9, 7, 10, 9, 7, 10, 8, 7, 10, 8, 7, 10, 8, 7, 10, 8, 7, 10, 8.

这个模进 (1-3-2-1) 像上进行了一个3度的跳跃并且在向上移动到下一个音高水平之前向下移回到了第1个音符:



上行

4/4

2 1 4 2 5 4 2 1 | 1 3 2 1 2 1 2 4 | 4 3 1 4 1 4 3 1

6 5 6 5 6 5 5 4 5 4 6 5 4 3 4 2 1 4 3 1

T A B
8 7 10 8 10 8 7 10 | 7 10 8 7 8 7 10 8 | 10 9 7 10 7 10 9 7

3/4

1 4 3 1 4 2 1 4 2 | 1 4 3 1 3 2 4 3 | 4 4 2 4 2 1 4 2

3 4 3 4 3 4 3 4 2 3 2 3 2 1 2

T A B
9 7 10 9 10 9 7 10 | 7 10 9 7 9 8 10 9 | 10 10 8 10 8 7 10 8

下行

4/4

2 1 4 2 1 4 2 1 | 2 2 4 1 2 1 4 1

1 2 1 2 1

10 8 7 10 7 10 8 7 8

8 10 7 8 7 8 10 7

T A B

4/4

4 2 4 2 3 4 2 3 1 3 4 3 | 1 3 4 1 3 4 1 3 4 1

2 3 2 3 2 3 4 3 4 3 4 3 4

T A B
10 10 8 10 8 9 10 8 | 10 7 9 10 9 10 7 9 | 7 9 10 7 10 7 9 10

3/4

4 1 3 2 1 4 1 2 4 1 2 4 1 | 1 2 4 1 2 4 1 2 4 1 2 4 1

5 4 5 4 5 4 6 5 6 4 5 6 1 2 4 2

T A B
9 10 7 9 7 8 10 7 | 10 7 8 10 8 10 7 8 | 7 8 10 7 10 7 8 10 8